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L'ÉVOLUTION PSYCHOLOGIQUE ET LA LITTÉRATURE EN ANGLETERRE (1660-1914) par Louis Cazamian, Maître de Conférences à la Sorbonne, I vol. in-16, 9 frcs, Paris. (LIBRAIRIE FELIX ALCAN). 1920.

Through English Literature, as through the literary output of other nations, runs a psychological rhythm caused by the recurrent rise and fall of two dominants: one emotional, the other intellectual. Or—to apply terms rendered familiar by traditional psychology—by “feeling” and “intellect.” Their obedience to the law that conditions their ebb and flow is not the result of determinable forces, but seems to be autonomous. When studied in the light of history, however, this rhythm appears constantly crossed by various outside influences, such as social factors, “collective memory” (i.e. the consciousness on the part of a given generation of the literary accomplishments of the past—a consciousness which tends to muffle the vitality of a new movement), etc. Furthermore, the individuality of each nation cannot help affecting the operation of the rhythm, so that the manifestations of the latter are bound to differ in different countries. For instance, modern English literature finds in Romanticism—i.e. in predominantly emotional forms—its full and natural expression; while modern French literature is drawn as by a magnet to Classicism, i.e. to forms colored predominately by the intellect, and only there is perfectly at home.

Despite its complexity, the functioning of this oscillation—one is tempted to speak with Goethe who recognized a similar law in all nature, and say, of this systole and diastole—is by no means a thing imponderable to criticism. In fact its study proves fruitful in several directions. (pp. 4-23). The method here applied is plainly a blend—not lacking, however, in elements of originality—of the theory of environment formulated by Taine and more recent ideas promulgated by Brunetière, by M. Cazamian himself in his “*Etudes de psychologie littéraire*” 1913, by Professor W. A. Neilson in his “*Essentials of Poetry*” 1912 (pp. 1-4) and by others, among whom the name of Dilthey (“*Das Erlebnis und die Dichtung*” 7th ed. 1921) should certainly not have been lacking. In his premises M. Cazamian naturally finds himself at variance with some of the principles underlying Prof. H. A. Beers’ “*History of English Romanticism in the Eighteenth Century*” (p. 142).

The author begins with the year 1660, i.e. with the Restoration. For, since English literature first became conscious of itself during the preceding period, the age of Elizabeth, which was a time of exuberant Romanticism, the Restoration marks the first swing of the rhythm. Between the time of Shakespeare and our own the rhythm has operated only two

and a half times. We can distinguish five principal phases. First the age of Elizabeth, second the period of the pseudo-Classicism that came with the Restoration, third the great reaction in favor of emotion and imaginativeness during the eighteenth and the early nineteenth centuries, fourth the decades between 1830 and 1880 when the reign of science by fostering fidelity to truth and self-control brought about something like a second "classicism," and fifth and last the advent of a third period of Romanticism since 1880 in which mysticism, intuition, and imagination have again claimed a large share of attention (pp. 11-13).

To prove his thesis, M. Cazamian in chapters two to eleven traces in detail the gradual approach and recession of the two dominants "feeling" and "intellect" turn and turn about, exhibiting especial care and skill in discussing the operation of social forces. Thus the contrast is well brought out between the effect on English literature of the rise of the merchant class about 1680 (pp. 70 ff.) and the increase in power of the same social group in 1780 (p. 150). In the seventeenth century the bourgeoisie compounded with the nobility—a fact clearly reflected in Pepys' Diary (p. 77). Further, precisely because of its bourgeois qualities, this new class so far from encouraging a swing of the pendulum in the direction of Romanticism contributed to balance and self-control by insisting on the purification of morals and in a round-about way of literary taste. One hundred years later, the bourgeoisie had grown to be the natural enemy of prevalent tenets social and aesthetic and hence became the chief buttress of revolution.

No less interesting are the chapters dealing with the decades preceding the Romanticism of 1800-30 in which the comparative slowness of the emotional swell is attributed to the continued power of the aristocracy and its ally, the high bourgeoisie. The treatment of the second period of English Classicism (1850-1880), the generation of Matthew Arnold with its striking analogies to the age of Pope and the subtle yet fundamental differences that divide the two (pp. 218 ff.), and the closing chapter (pp. 242 ff.) which discusses the growing complexity in contemporaneous letters, are perhaps the richest in ideas. We are made aware that in the last thirty years the literary movement could not swing full circle on account of the ever increasing weight of collective memory which reduced the carrying power of the swing towards neo-Romanticism and caused almost a stagnation of the rhythm. Under the circumstances the realism of today is bound often to be glamourised with romance and our present day Romanticism to reveal powerful substrata of realism, and frequently the same individuals must be exponents of both. Although,

as the author shows, "contamination of type" began more than a hundred years ago, the generation that could produce Yeats and Galsworthy, Pater and Gissing (p. 253) far outstrips all its predecessors in many-sidedness, and lacks sharpness of silhouette. The very children born into an aging nation are born old (p. 258). Yet we need not on that account lose courage. Many forces are at work to prolong the youthfulness of modern peoples (p. 260), one of the most powerful in English life being the colonies and the countries like the United States of America that grew out of them (p. 260 f.).

Here and there I find myself at variance with the author. So I feel that more should have been made of Horace Walpole as a typical representative of the transition from Rationalism to Romanticism. For not only did this "aristocrat" (p. 107) in "The Castle of Otranto" forestall the tales of horror of later times (p. 125), but "this lucid person" (p. 125) was also a forerunner of the Romantics in his love of moonlit scenes and of Ruskin in his admiration of medieval architecture. In a letter to Bentley he tells of the charming venerable "Gothic scene" on a moonlit night among the buildings of Oxford.—In discussing the rise of the proletariat towards the end of the eighteenth century, M. Cazamian says nothing of the changes in the life of the peasantry and the resultant effects upon literature. Miss Patton's illuminating treatise "The English Village, a Literary Study 1750-1850," (N. Y. 1919) might have furnished him with important material. The references to Wordsworth (pp. 157 ff. and 170 ff.) do not bring out the complexity of Wordsworth's message. One is apt to overlook the fact that this Romantic poet anticipated Dickens' "American Notes" (1842) by his strictures on the young Republic ("The Excursion," Book III, written about 1800) at a time when the experiment in Democracy and the simplicity of manners in these western communities were setting half the world agog with joy; and that the Indian whom Chateaubriand had just apotheosized and whom Cooper twenty years later was to make for the immature of all countries a synonym for nobility and self-control, appears in Wordsworth's "Excursion" (Book III) stigmatized as "a creature squalid, vengeful and impure." In other words, Wordsworth, foremost representative of English Romanticism, anticipated—far more than M. Cazamian leads us to suppose—the next generation by his reverence for fact as a severe but beneficent solvent.—How far the age of Ruskin in its social ideals had moved away from its predecessors might have been brought out by the contrast between him and his forerunner, Horace Walpole. Neither yielded to the other in love of beauty and distinction, but while Walpole observed the chill reserve of class and caste, the author of "Stones of Venice"

wrote letters as to an equal to "Mr. Thomas Dixon, a working stone-cutter." Nothing could better illustrate the new orientation in English life and that growing complexity which increasingly disturbs the functioning of the rhythm.

In discussing the influence of the theory of evolution on thought and letters during the period of neo-Classicism (1850-1880) the fact should have been stressed that this theory not merely encouraged belief in the existence of continuity and rationality in the universe (p. 224), but by being interpreted as evidence of steady growth towards higher forms, both physical and spiritual, contributed towards an easy meliorism and a loose optimism oddly at variance with scientific thinking though growing directly out of it. Here again a form of Romanticism crossed the path of Realism and helped to check the normal swing of the rhythm.

At the close of the volume, in the paragraphs dealing with the Romantic elements in modern English life, we miss any mention of Du Maurier's "Trilby" and the flood of novels since its appearance (1894) treating the subconscious; or of the small but significant group of works inspired by the tenets of Christian Science whose spread M. Cazamian notes on p. 251. In both types, Romantic strains blend with elements supposedly derived from science in a manner possible to no generation previous to our own—not even to the age of Cagliostro.

The author opens a fascinating vista to the student of comparative literature by pointing out (pp. 266 f.) that the same rhythm, but with striking differences, runs through the prose and poetry of virtually all European nations. So, for instance, no one has to my knowledge described the close analogy between the tide of eighteenth century Romanticism in England and in Germany, and at the same time has hazarded an explanation for the surprisingly early volcanic burst of emotionalism in the latter country—during the brief "Storm and Stress" period about 1770—as contrasted with the comparative sluggishness of the emotional wave in Great Britain. Again, nobody has called attention to the odd mixture of intellectuality and throbbing imaginativeness in Wordsworth and Coleridge on the one hand, and Jean Paul and Tieck on the other, or to the "contamination of types" in the English Romanticists and at the same time in Chateaubriand, Alfred de Vigny and Victor Hugo (cf. E. Barat: "Le style poetique et la revolution romantique." Paris 1904); or, lastly, to the elements that affiliate and those that separate Matthew Arnold, the Parnassiens and the Heyse group. How close again is the similarity—though in fifty details they may be poles apart—between Dickens and Gogol, and how striking the marriage of mysticism and realism in Strindberg and Hauptmann.

The age of Relativity upon which we have entered is likely to prove impatient of distinctions between "Romanticism" and "Classicism" and to emphasize similarities instead of differences. Readers who share such impatience—the reviewer is not one of them—might find this book not guiltless of artifice. But even those who cannot put unreserved endorsement upon every detail of it, or who feel—and this time with the reviewer—that it would have gained by the elision of much material already familiar, will grant its wealth of suggestion and its importance for all students of modern letters.

CAMILLO VON KLENZE

College of the City of New York

BIBLIOGRAPHY OF THE EDDAS by Halldór Hermannsson. *Islandica*, XIII, Ithaca, N. Y., 1920, pp. 95.

This last addition to the very valuable series *Islandica*, published at Cornell University, will be welcome to all students of Old Norse. Earlier bibliographies are incomplete or out of date, and it will be a great help to the work in Old Norse in general to have the bibliography of this important part of the field brought down to the present in this convenient form.

The compiler has included all editions and translations of the Eddas as well as those of individual poems; even paraphrases have been included. With regard to writings on the Eddas, it was naturally difficult often to know what not to include of the whole literature on Norse mythology, for which the two Eddas are the chief source. The author has drawn the line here so as to include only such writings as deal directly with the history of the Eddas, their language, style, and meter, textual criticism, and special commentaries. The work is of course not confined to that which is contained in the Fiske Collection, but aims to be complete within the field chosen. I have not had the time to examine titles minutely with regard to this point, but after such an examination as I have given it I may say that I have found very few omissions. I would mention Olive Bray's *The Elder or Poetic Edda, I, Mythological Poems*, which, with the translation on the right hand page, contains the Old Norse text on the left-hand page. The Bibliography has this only under translations; it seems to me it should also have been included under editions. Also Hægstad and Torp's *Gamalnorsk Maallæra* might have been listed with Readers on page 9, as it has the *Baldrs draumar* and a considerable part of the *Hávamál*. Also I would have added among translations *Av Litteraturen før 1814* by Hægstad and Skard, Christiania, 1911. This contains the *Völuspá*, *Þrymskviða*, the Second Helgi Hundingsbane lay, and much of the